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lating the participial phrase. References to this explanation occur throughout the notes more than a hundred times. The fifty-seven pages of Notes could have been compressed by omitting elementary grammatical and geographical notes, by limiting the number of times that the same reference is cited, and by relegating to the Vocabulary many of the definitions now found in the Notes.

Several features of the Notes are to be commended—the explanations concerning the correct reading in German of various formulæ, and the explanations (page 210) of the relation between German and English geological and mineralogical terms. The lists, at the end of each chapter, of the important German words and phrases, with their pronunciation and definition, serve a good purpose.

The Vocabulary, so far as the English definitions are concerned, leaves little to be desired. The anatomical terms give most trouble. It might have been well, therefore, to give in the Vocabulary not only the generally accepted English term for a particular bone or muscle (for instance, "ethmoid bone" for *Siebbein*, "sphenoid bone" for *Keilbein*, "sagittal suture" for *Pfeilnaht*, "coracoid process" for *Rabenschnabelfortsatz*), but, in addition, the direct English definition or cognate of the German term (thus, sieve bone, wedge bone, arrow suture, raven's-beak process). The student would thus get a fairly definite idea of the position, shape, or function of a particular bone or muscle. In some cases the editor has followed this plan (thus, *Backenzahn*, cheek tooth, molar).

In citing verbs, the editor has generally given the vowel changes of the preterite and past participle, and, in the case of irregular verbs, has given the parts in full. It is to be regretted that this principle has not been carried out consistently. Objection might also be raised against the method of giving verbs with separable prefixes thus: *abgehen* (-ging, -gegangen). The insertion of the hyphen before the preterite is misleading. Dr. Meisnest's plan of omitting the hyphen altogether would be preferable.

A word about the practical utility of the two books will not be out of place. Neither is too bulky (Blochmann has 148 pages of text, Wait 179), nor too tedious for a class beginning scien-

tific German. Wait's *Reader* has the advantage of being printed in Roman type. Both books have given satisfaction in the class-room. Wait is a little too difficult as an introductory text; it should be preceded by a simpler book like Blochmann. If both are carefully translated, the student will have a good basis for independent reading in scientific German.

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Studies in Victor Hugo's Dramatic Characters, by JAMES D. BRUNER, Ph. D., Professor of the Romance Languages in the University of North Carolina. With an Introduction by RICHARD GREEN MOULTON, Ph. D., Head of the Department of General Literature in the University of Chicago. Ginn and Company, 1908. Pages xx + 171.

There are some of us who, without being compelled by our tasks to do so, enjoy going back every few years to the drama of Hugo. Excepting *Cromwell*, the root of it, and *The Burgraves*, the seed of it, the whole plant is good eating, and renews itself perennially. The situations never fail to thrill, the bursts of lyricism are as poignant as ever, and the absurdities are, in the technical language of college girls, "simply lovely." The critical soul is beyond hope when it can no longer be stirred by melodramas which were able to set all Paris by the ears, and bring their author into court.

And now comes Professor Bruner, with four solid, honest, "inductive" studies to persuade us that the main characters in *Hernani*, *Ruy Blas*, and *Lucrezia* can each be harmonized into a unity of design. To do him justice, he sticks at *Lucrezia*, and in spite of the pathetic appeal of her maternity, declares her an impossibility. But in the case of *Ruy Blas*, it is remarkable with what thorough-going pains he collects his data, with what impetus he moves forward, and how far he actually carries us with him. He overlooks nothing. He piles up the facts, and will possibly convince even M. Doumic that *Ruy Blas*

is not utterly ridiculous. Perhaps Ruy Blas is no more of a Jekyll-Hyde than Victor Hugo was. At all events, the analysis is conducted with exactness and sympathy, and constitutes a warning against hasty impressionism.

By the very terms of his preface, we must not look to Professor Bruner for much psychological or historical criticism. But his work will steady and assist any student who takes his ideas chiefly, say, from Brunetière. Indirectly it throws considerable light upon Hugo and France. When half a nation is melodramatic, a great melodramatist finds a sympathetic audience, and can rouse them with pictures of other times for which it has deep and unsuspected affinities. Incongruous as are the characteristics of Hernani, the situations are not more stagey than the facts of Spanish chivalry. And it is pleasant to see Professor Moulton bringing this out in his admirably written introduction. After tracing the main course of Greek Drama through mediævalism to its divergence in France and England, and showing Hugo's own division of instinct between situation and character, he says: "It seems to me a somewhat perverse criticism that turns from dramatic development like this to inquire curiously into the exact degree of probability in the combination of elements imagined as basis of character." Professor Moulton has sometimes been suspected of despising historical criticism. In his well-known instance on knowing "all the details of the play," he has sometimes been accused of thinking those details as interesting to one generation as to another. It is quite clear that he does not, in any such absurd sense, regard every masterpiece *sub specie æternitatis*. Science works with the category of time, and all that Professor Moulton insists on is knowing the facts before constructing a theory.

Professor Bruner makes free use of Shakespere for illustrative purposes. His use of Hamlet, indeed, is perhaps too free, since he seems to accept merely the conventional interpretation of the prince. This interpretation, however, would appear to be permanently qualified by such studies as that of Professor Charlton Lewis.

It may be in place to suggest that Professor Bruner should translate the nine plays, and that some publisher should bring them out in a cheap uniform series. The appeal of such studies would

be greatly widened if this important section of French literature were easily available in translation.

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ARNOLD's *Fritz auf Ferien*, edited with introduction, vocabulary and notes by A. W. SPANHOOFD, Director of German in the High Schools of Washington, D. C. Boston: D. C. Heath & Co., 1906.

The presentation of every story of this character is to be welcomed by the teacher of German. The genuinely German sentiment, the delicate humor, the steady progress of the story to a natural and charming conclusion, are all points which make for interest on the part of the student and to a certain extent, help the text to read itself. From a pedagogical point of view, the story is valuable for the great amount of every-day German it contains. Indeed, there are so many idiomatic expressions in it that they can hardly all be mastered by an elementary class.

It is to be regretted that the present edition has been done so carelessly that the teacher has continually to check up the notes and the pupils complain constantly of omitted words in the vocabulary. The name of Dr. Spanhoofd upon a title-page should be a guarantee against slipshod work of this kind. The following have been noted. 1) Omissions in vocabulary: *demgemäss*, *Geschehene*, *dick*, *Haken*, *unbesorgt*, *aufsetzen*, *Stock*, *plötzlich*, *ergeben*, *Meerschwein* in the sense of 'porpoise,' to explain the joke on pages 32 and 33; 2) careless errors: the word *verwunden* is referred back to *überwinden*, which is not given at all. The only hint as to the meaning of *Herumstreifen* is to be found under *umherstreifen*. *Reihe* is given as meaning 'turn,' when the meaning (p. 26) is 'series.' Several times the spelling in the vocabulary differs from that of the text; e. g., *Spezies* and *Species*, *tödtlich*, *töttlich*. Misprints are few. There is a dropt *e* in the word *Wagentür* in the vocabulary and in one or two places the plates have become worn. The spelling does not conform to the latest orthography.